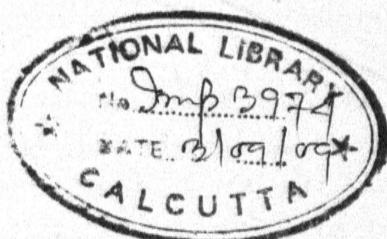
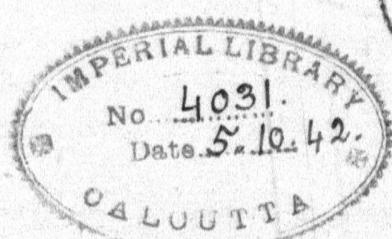
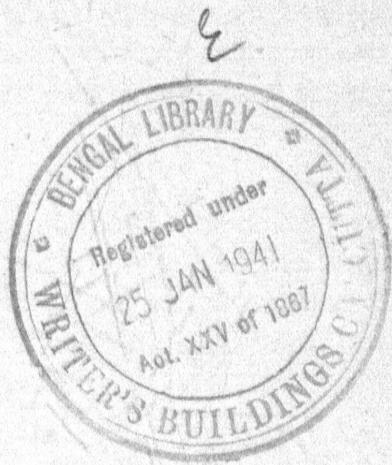


CHITRALIPI
By
RABINDRANATH TAGORE



RARE BOOK



VISVA-BHARATI BOOK SHOP
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THE world of sound is a tiny bubble in the silence of the infinite. The

Universe has its only language of gesture, it talks in the voice of pictures and dance. Every object in this world proclaims in the dumb signal of lines and colours the fact that it is not a mere logical abstraction or a mere thing of use, but it is unique in itself, it carries the miracle of its existence.

There are countless things which we know but do not recognise them in their own dignity of truth, independent of the fact that they are injurious or beneficial. It is enough that a flower exists as a flower, but my cigarette has no other claim upon me for its recognition but as being subservient to my smoking habit.

But there are other things which in their dynamic quality of rhythm or character make us insistently acknowledge the fact that they *are*. In the book of creation they are the sentences that are underlined with coloured pencil and we cannot pass them by. They seem to cry to us "See, here I am," and our mind bows its head and never questions "Why are you ?"

In a picture the artist creates the language of undoubted reality, and we are satisfied that we see. It may not be the representation of a beautiful woman but that of a commonplace donkey, or of something that has no external credential of truth in nature but only in its own inner artistic significance.

People often ask me about the meaning of my pictures. I remain silent even as my pictures are. It is for them to *express* and not to *explain*. They have nothing ulterior behind their own appearance for the thoughts to explore and words to describe and if that appearance carries its ultimate worth then they remain, otherwise they are rejected and forgotten even though they may have some scientific truth or ethical justification.

It is related in the drama of Sakuntala, how one busy morning there stood humbly before the maiden of the forest-hermitage a stranger youth who did not give his name. Her soul acknowledged him at once without question. She did not *know* him, but only *saw* him and for her he was the artist God's masterpiece to which must be offered the full value of love.

Days passed by. There came at her gate another guest, a venerable sage who was formidable. And, sure of his claim to a dutiful welcome, proudly he announced "I am here!" But she missed his voice, for it did not carry with it an inherent meaning, it needed a commentary of household virtue, pious words of sanction which could assign a sacred value to a guest, the value that was not of the irresponsible art, but of moral responsibility. Love is kindred to art, it is inexplicable. Duty can be measured by the degree of its benefit, utility by the profit and power it may bring, but art by nothing but itself. There are other factors of life which are visitors that come and go, Art is the guest that comes and remains. The others may be important, but art is inevitable.

Rabindranath Tagore



PLATE 1

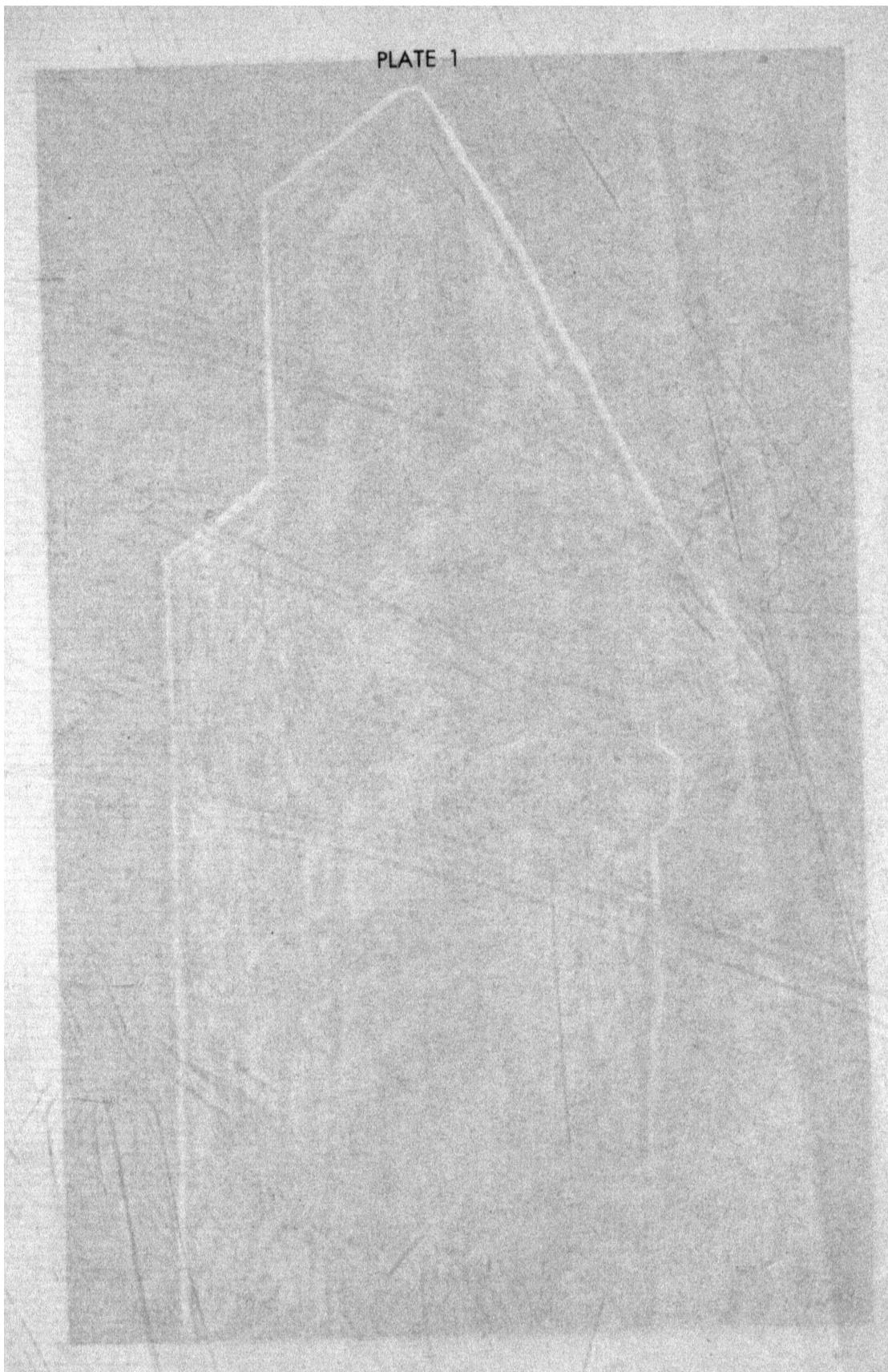




PLATE 2

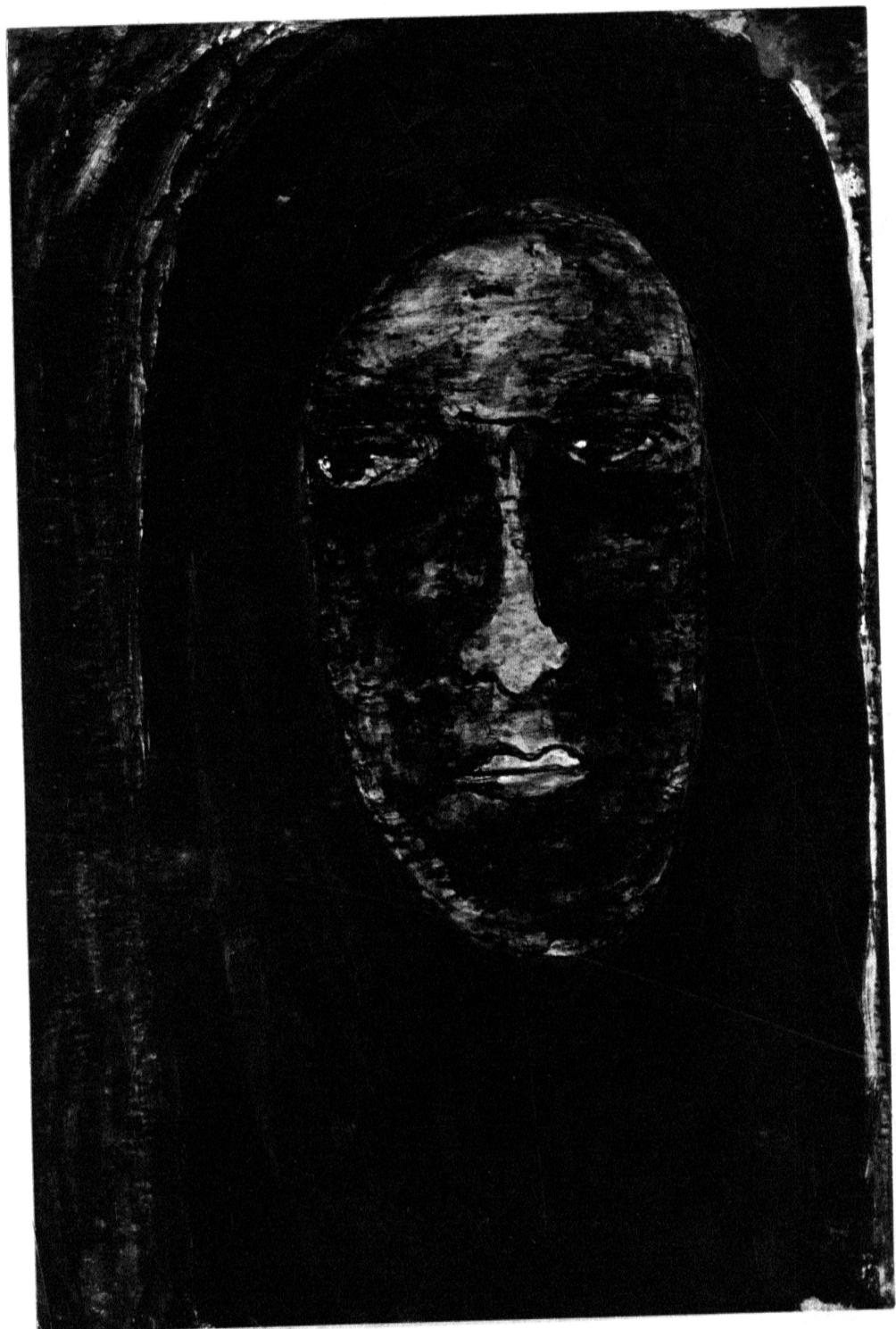


PLATE 3



PLATE 4



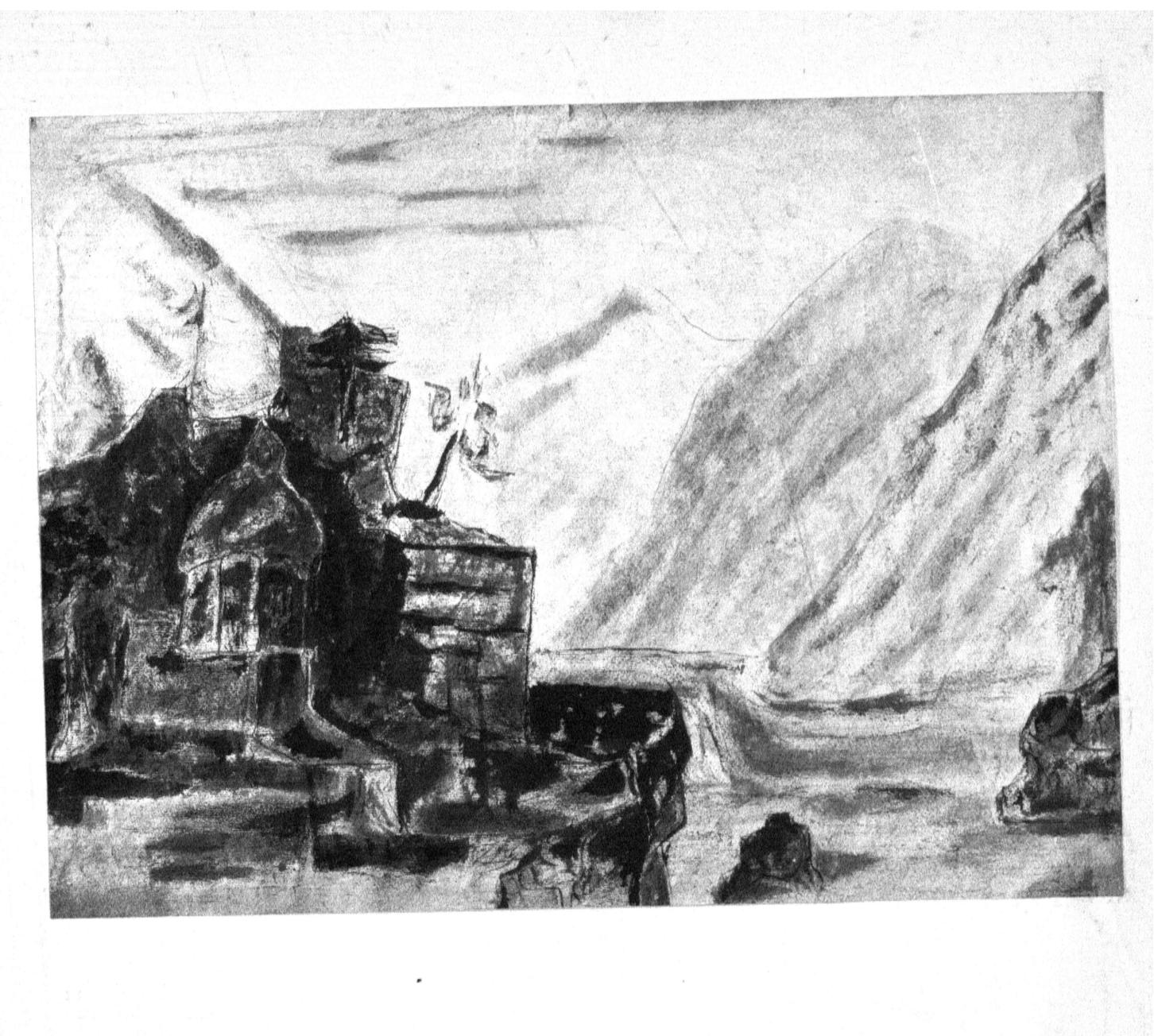


PLATE 6



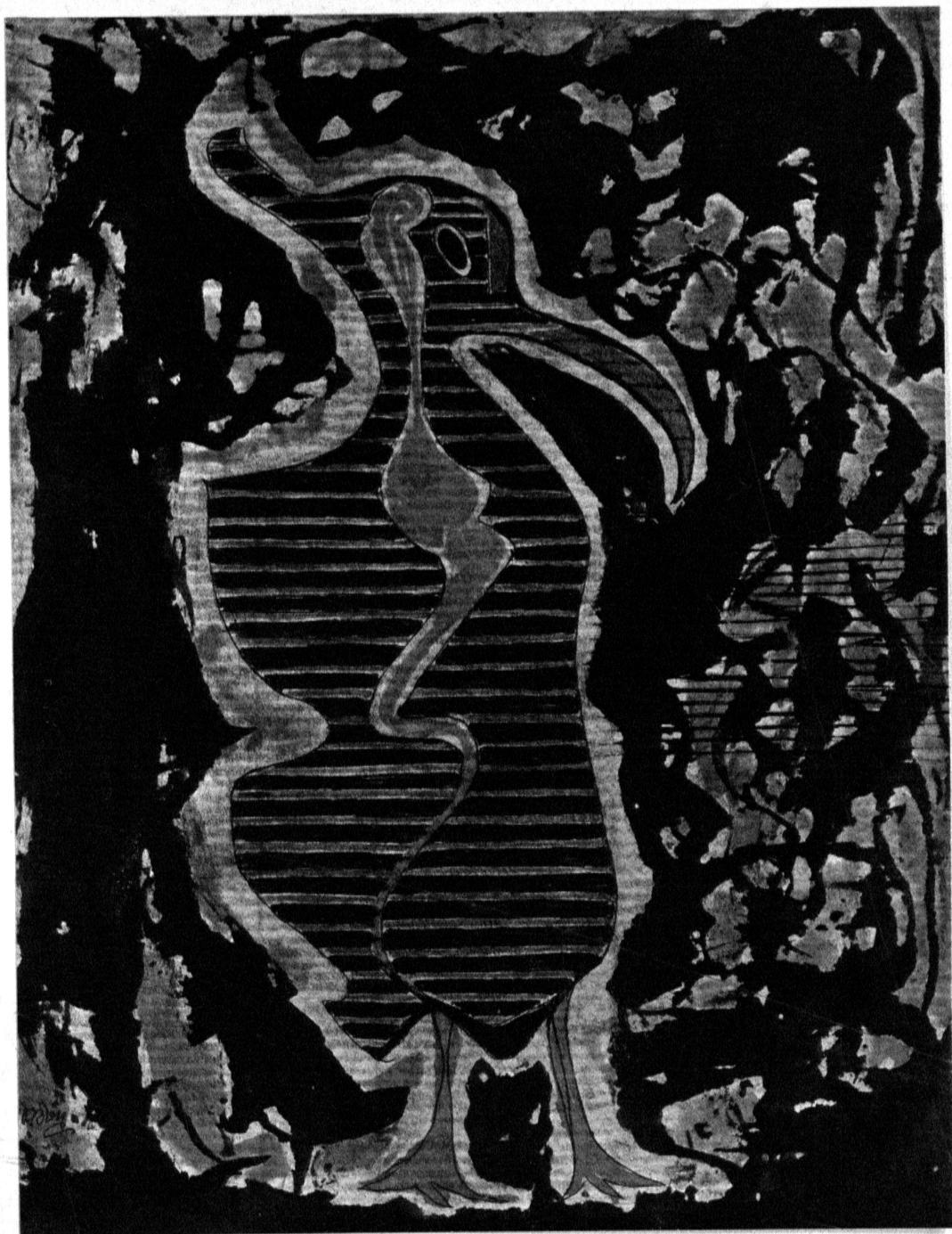


PLATE 7

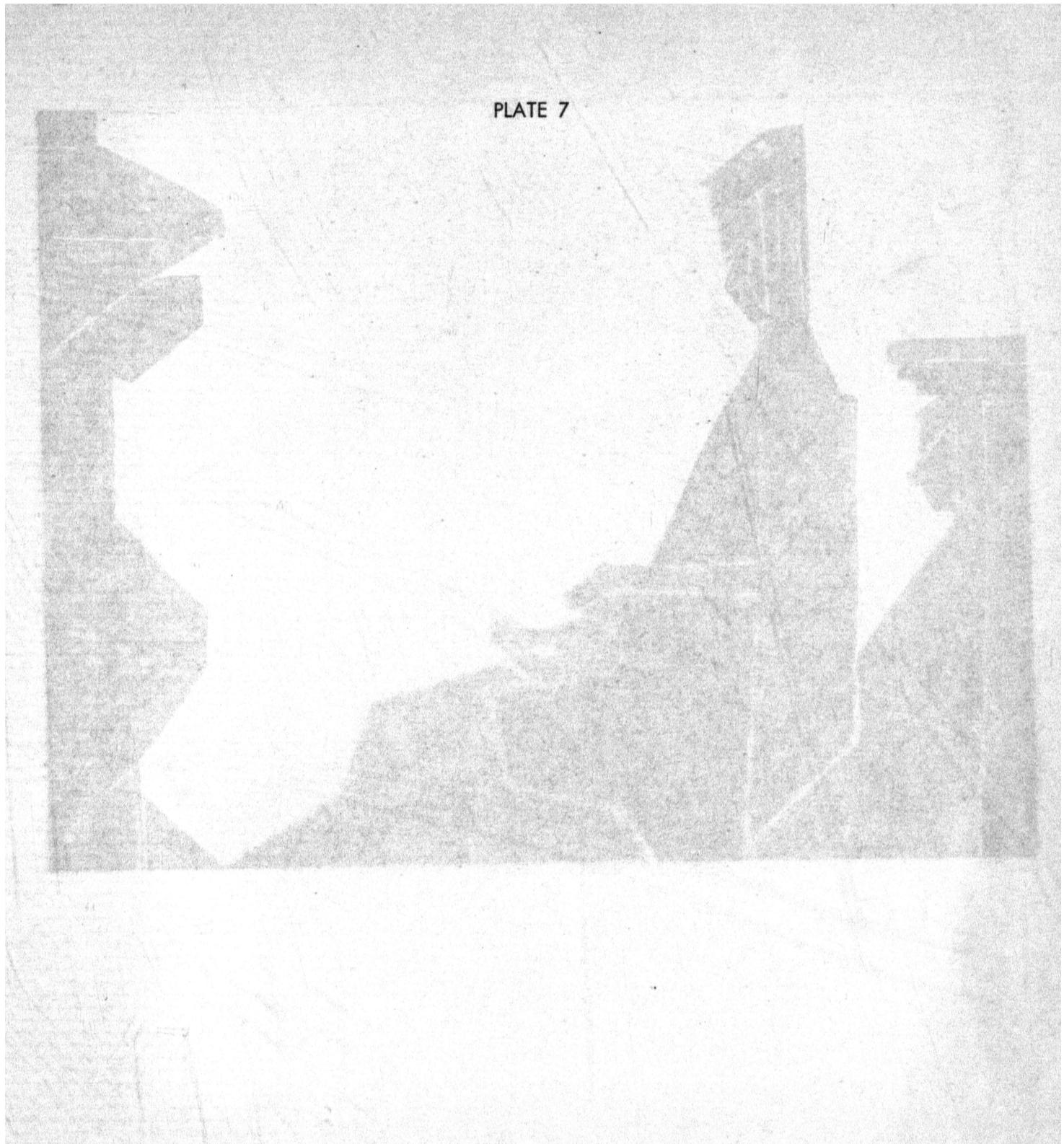


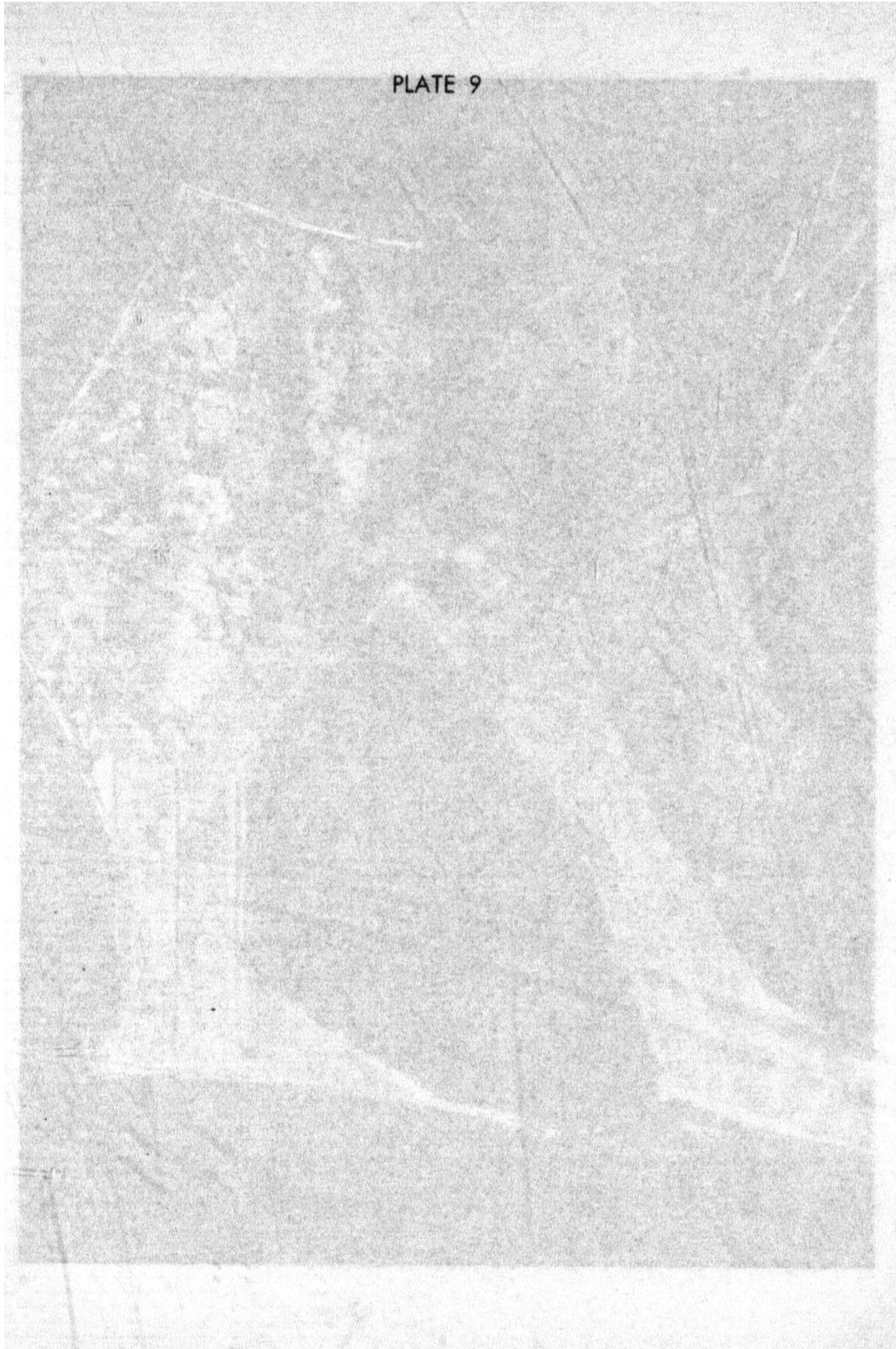


PLATE 8





PLATE 9



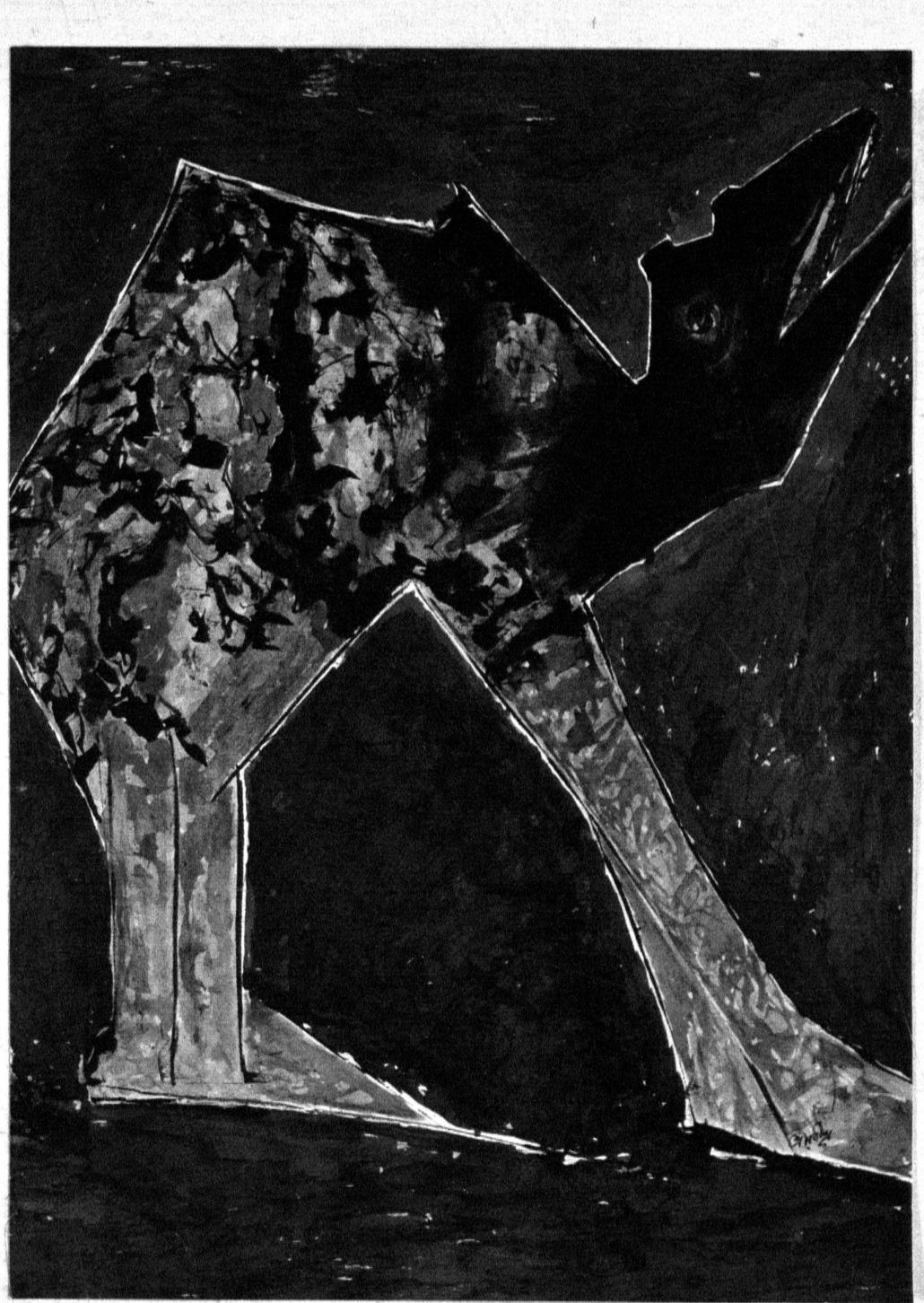


PLATE 10



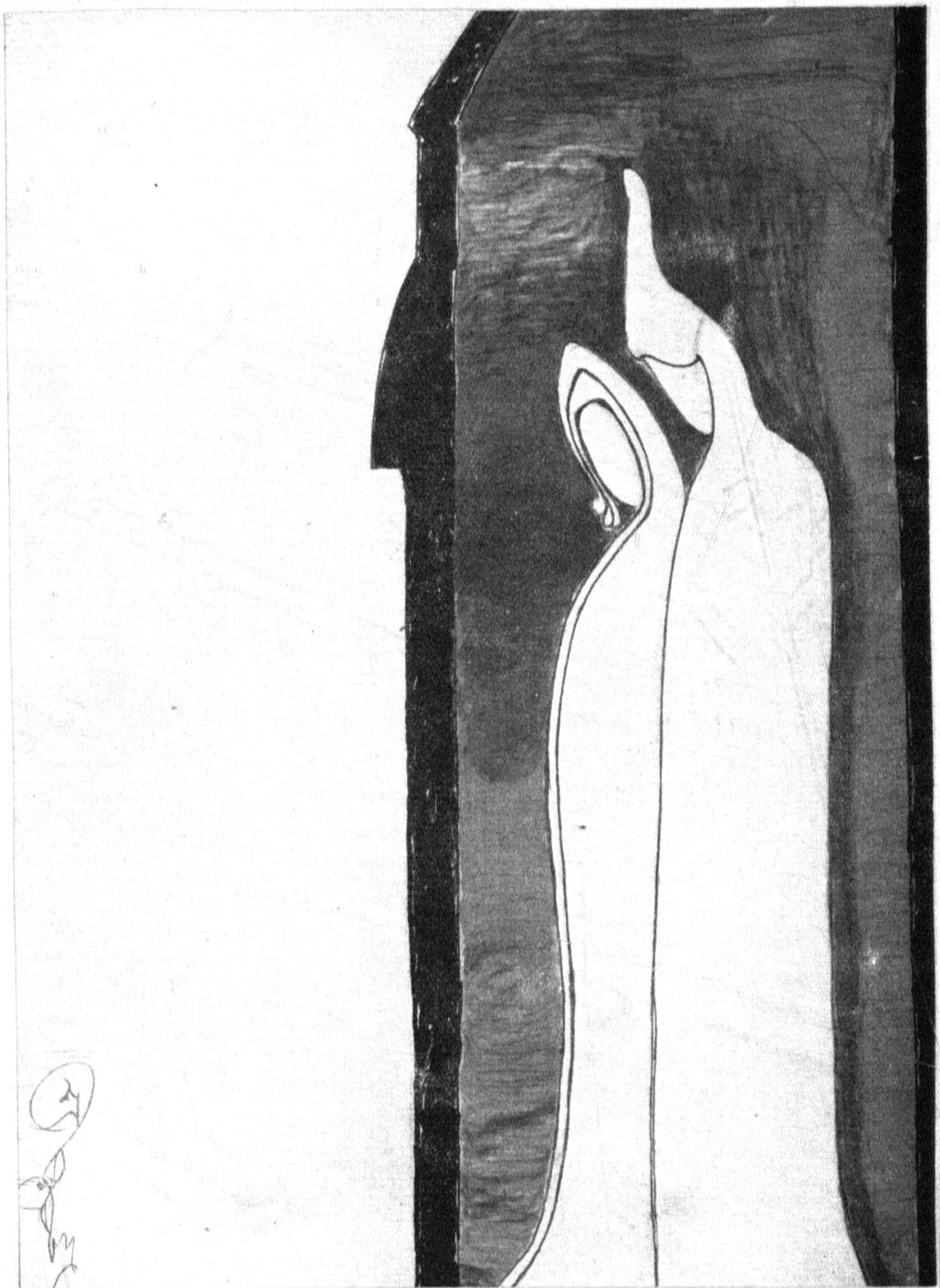
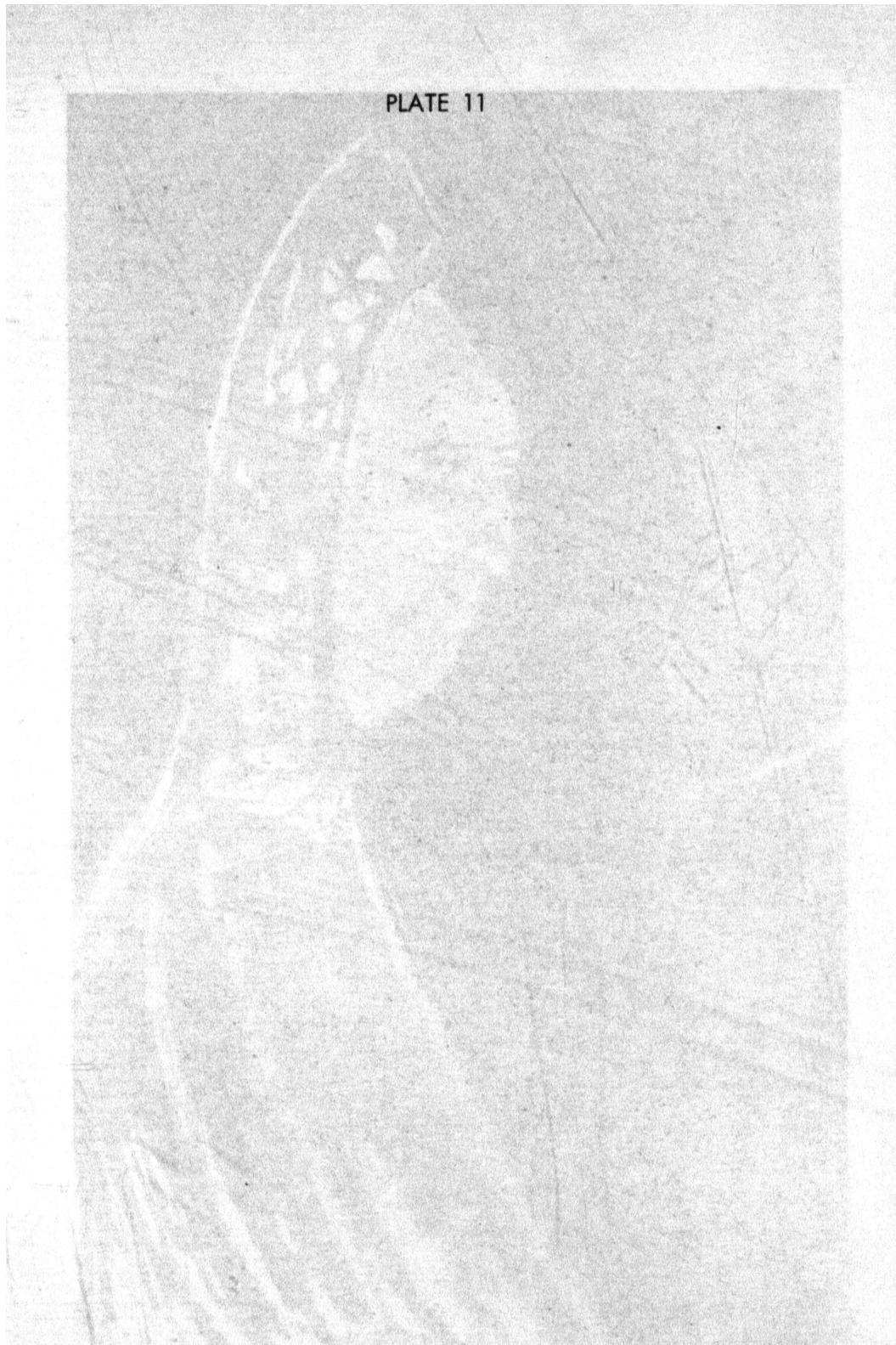


PLATE 11



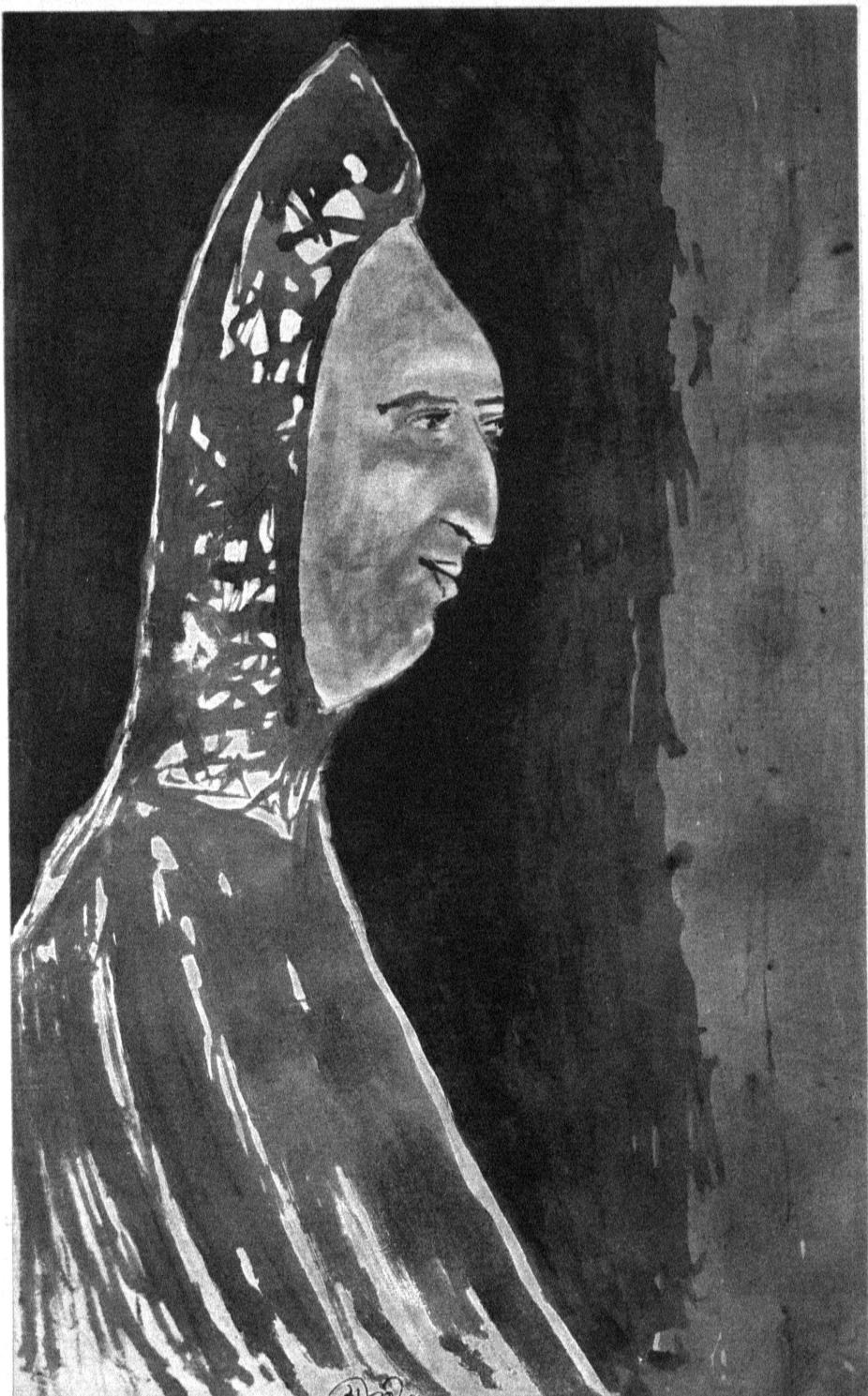


PLATE 12





PLATE 13

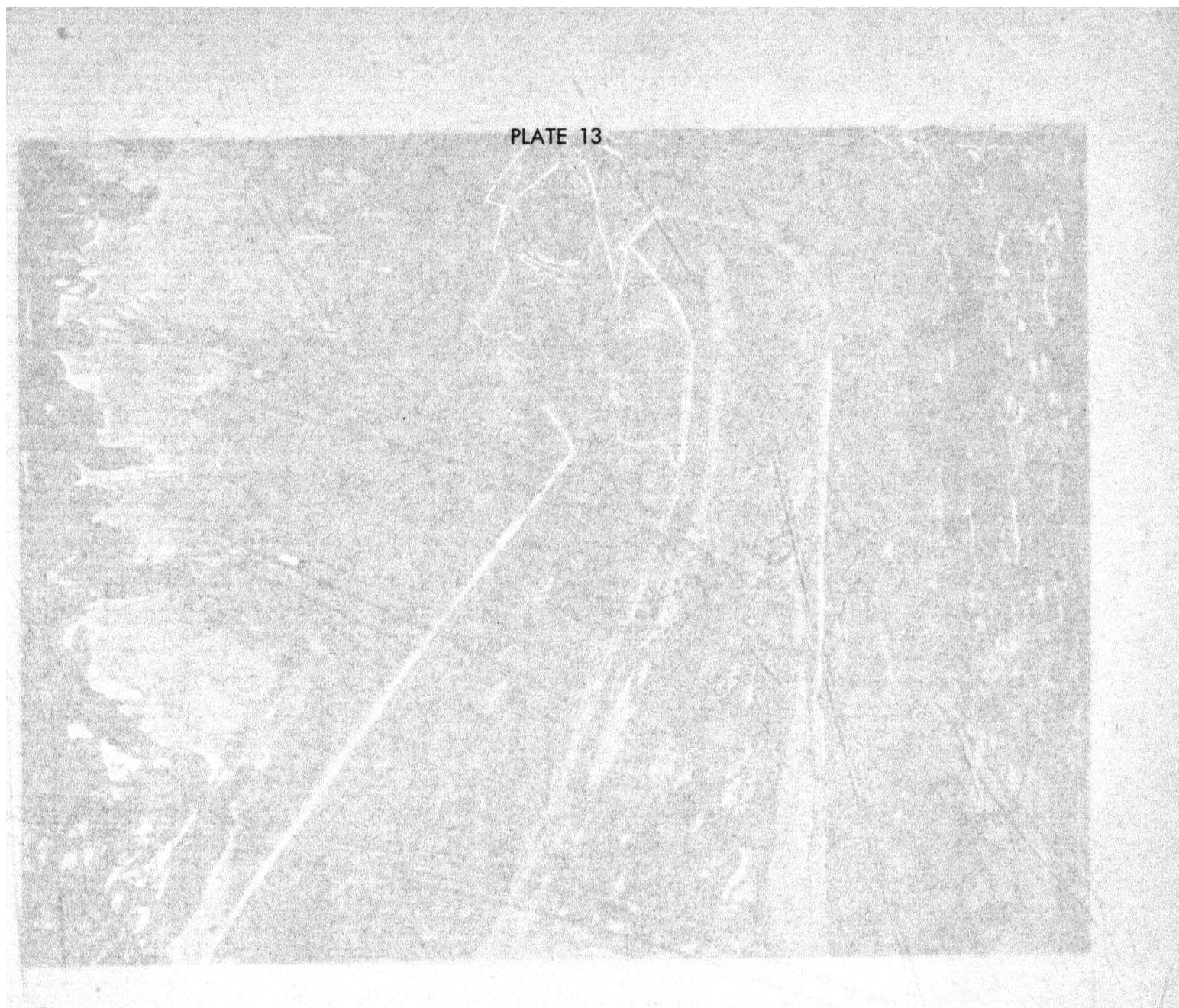




PLATE 14

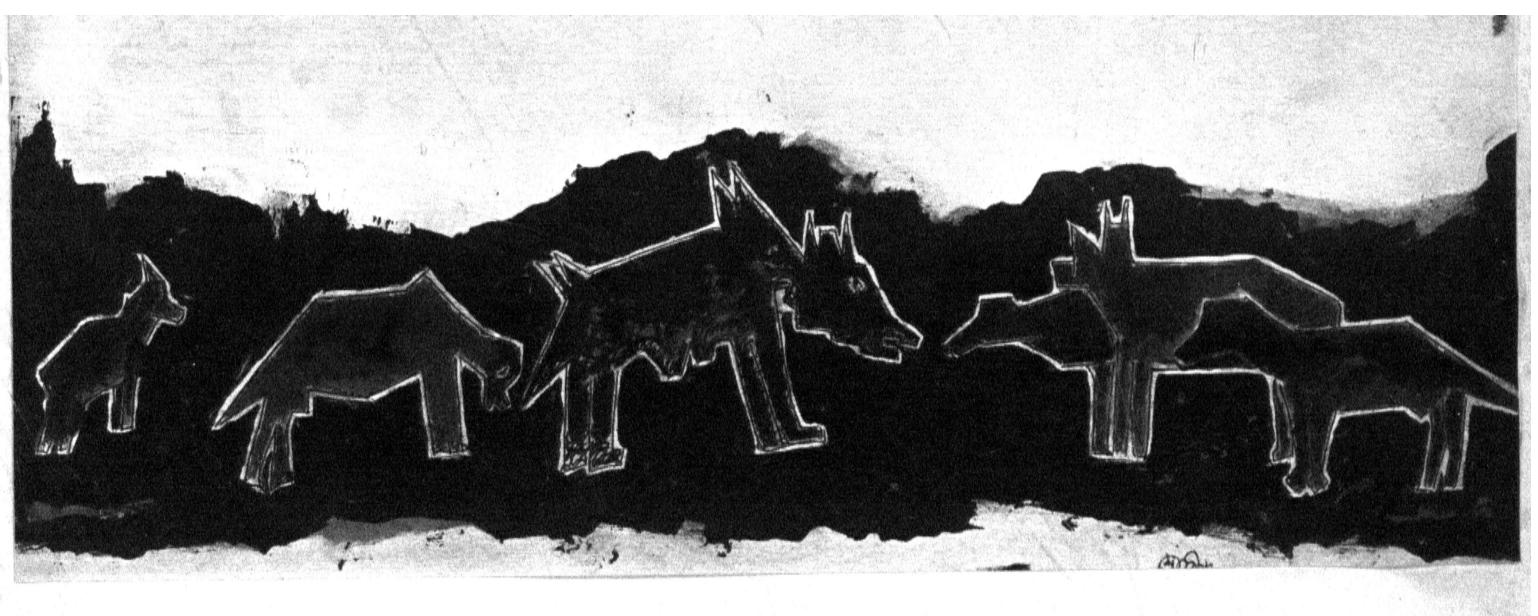


PLATE 15

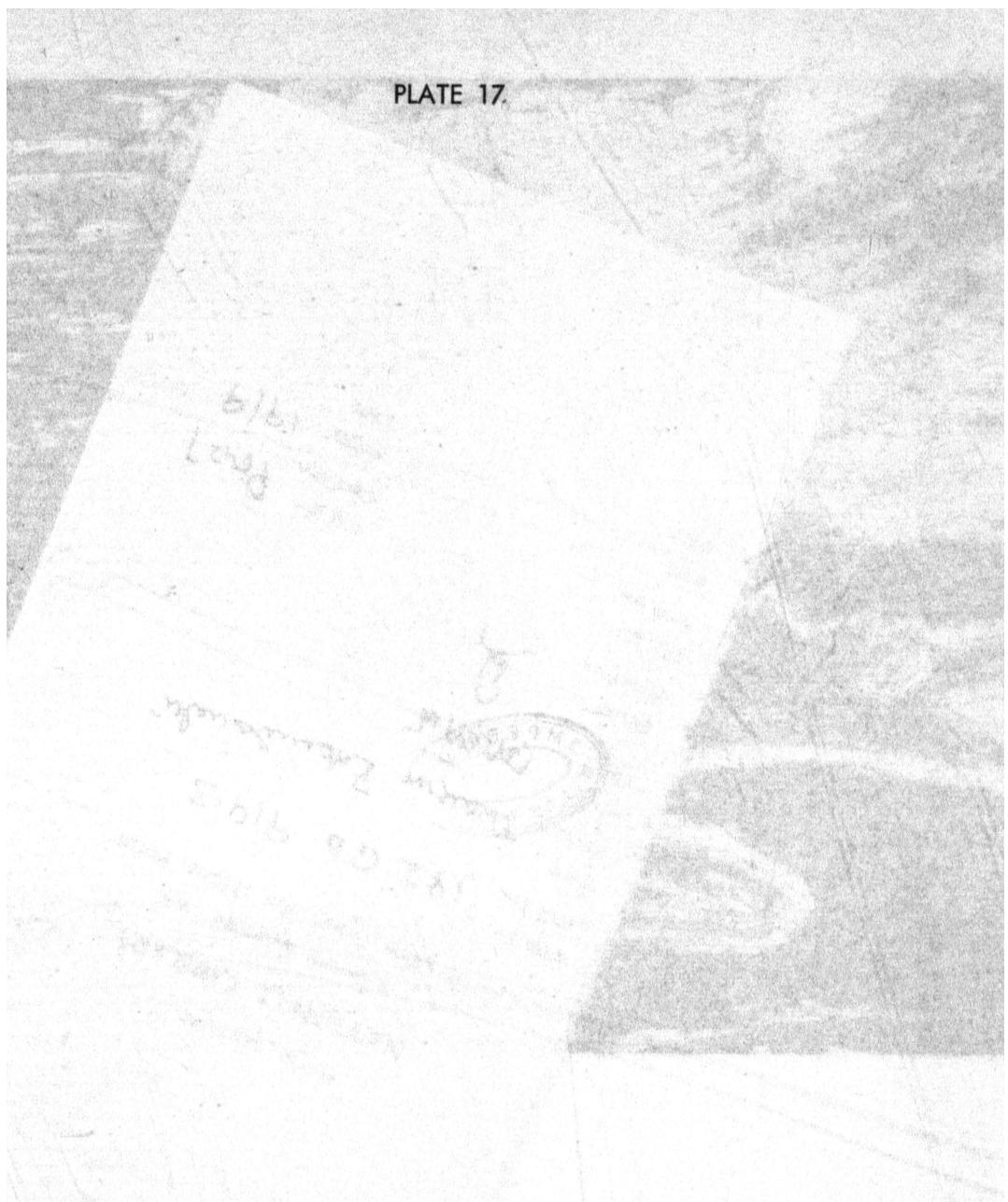


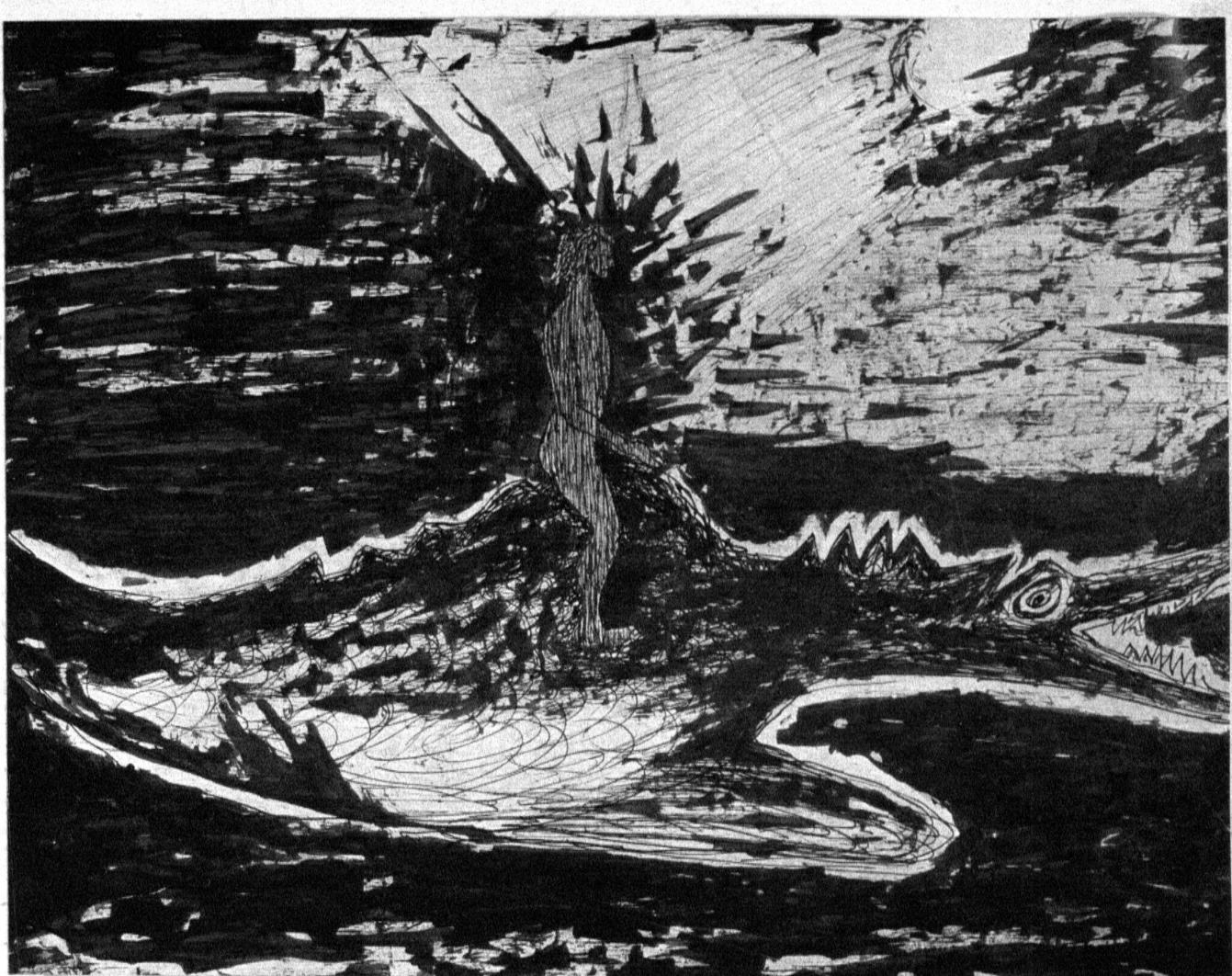


PLATE 16



PLATE 17.







ଏହି ଶତାବ୍ଦୀରେ ଦେଖି, ଖରାନ୍ତି, ଅବାର ଫିଲିଂ
ଏହି ଶର କରି ଥାଏ ଦିଲ ଲିଖି ବାବୁ ଯାଏ ମନୀର,
ବାବୁର ଅଭିଭୂତ ହୁଏ । ଅପାନ ଧ୍ୱନିର ଅପାନରେ
ଲିଖି ମନୋର ନିଜ ଦ୍ୱାରା ଦେଖି, ରାତର ଶକ୍ତିରେ
ପ୍ରକାଶ ଦିଲା ଛା । ଅମ୍ବରୀର ଲାକୁଣ୍ଡି ଲ୍ୟାମ୍
ପରିଚି କରୁଥିଲେ ତର, ଅର୍ଥ ଦାରେ କାହିଁ ଦିଲ ଦେଖି ।
ଅମାର ବ୍ୟାପ ନିଜ, ମାତ୍ର ଧ୍ୱନି ତୁମ୍ହିର ମଧ୍ୟ ଗାନ୍ଧି;
ବାବୁ ଗାନ୍ଧି, ଅର୍ଥ ତର ଅନ୍ଧର ଦ୍ୱାରାରେ ଲିଖି ଥାଏ ॥

୨୦ ଜୁଲାଇ

୧୯୩୬

ବ୍ୟାପରେକାହାନି

Lady of Lines,
these words are not an alien invasion
come to set a limit to your realm.
They are but some noisy birds
that for a moment fly across your garden
while your meaning lies far beyond their chirpings.

21/7/36

PLATE 1

ପାତାର ଶୁଦ୍ଧ ପାତା
ପାତାର ଶୁଦ୍ଧ
ପାତାର ଶୁଦ୍ଧ
ପାତାର ଶୁଦ୍ଧ ॥
ପାତାର ଶୁଦ୍ଧ

The picture of the tender
engraved on the stone hard.

PLATE 2

କାହାର କାହାର କାହାର କାହାର କାହାର କାହାର,
କାହାର କାହାର କାହାର କାହାର କାହାର ।

The phantoms of faces
Come unbidden into my vacant hours.

PLATE 3

Memory leaves its tasks
On the screen of oblivion,
as the mind lingers
on its wayside wanderings.

Memory leaves its tasks
On the screen of oblivion
as the mind lingers
on its wayside wanderings.

PLATE 4

ବ୍ୟକ୍ତିଗତ
କାମକାଳୀଙ୍କର
ପଦମରାଜ

The eyes seeking for the enigma of things
explore the boundless nothing.

PLATE 5

yourself
your fears & horrors
your joys and
sorrows.

My mind the traveller
builds its own shrines of pilgrimage
never yet charted.

PLATE 6

ନିରାମିତ ପାତାର ଦୂର
ଦୂର ଅନ୍ଧା ଦୂର ।
ନିରାମିତ କଟିଲ ଦୂର ଦୂର
ନିରାମିତ କଟିଲ ଦୂର ॥

ଦୂର ଦୂର ଦୂର ॥

The bird of the fairy land
nesting in my childhood's dream
is captured in my lines

PLATE 7

ପୁଣେ ମୁଁ ଦିନିରାତ୍ର ଅଛିଲୁଗ ନିଜନ ପ୍ରାଣୀରୁ
ପ୍ରାଣୀ ହୁଏ ହୁଏଲାକି ଏହି ଏହି ପ୍ରାଣୀରୁ ।

ରଜ୍ୟ ପାତ୍ର

The ancient whispers
Shut in a stony gesture
carry the sadness of lost meaning.

PLATE 8

ବନ୍ଦମୁଖ କାହାର କାହାର
କାହାର କାହାର କାହାର କାହାର
କାହାର କାହାର କାହାର କାହାର
କାହାର କାହାର କାହାର ॥

ପଦ୍ମମଦ୍ଦିଗ

The black and white threads
weave the destiny of man
into a mystery of entanglements;

PLATE 9

ଅବସାନ କରନ୍ତୁ ମୁଁ, ମୁଁ କରି ଦେଖନ୍ତୁ ମୁଁ,
ଅବସାନ କରି କରି କରି କରି କରି କରି ।

ଏହି କିମ୍ବା କିମ୍ବା
କରିବାର କରିବାର

କୁହାର କୁହାର ॥

କରିବାର

Life chained to an imperfect mind
Sends its agonised cry.

PLATE 10

ଶ୍ରୀନାନ୍ଦୀମନ
ଖୁଲ୍ଲ ହିନ୍ଦୁ ମନ୍ଦିରପାତ୍ର ଶବ୍ଦ ।
ଅନ୍ଧରେ କୁଟୀ ହିନ୍ଦୁ, ୨୦୨୫
ମୁଦ୍ରଣ;
ଅନ୍ଧରେ ମାତ୍ର କୁ ଫଳ୍ପୁ ପ୍ରେସ
ରାଜ ପ୍ରକାଶନକାରୀ ।

ଶ୍ରୀନାନ୍ଦୀମନ

The meeting of hearts
leaves its trace
on the screen of silence.

PLATE 11

A strange face, uninvited
hovers before my brush
making me wonder
Whence does it appear.

PLATE 12

କରୁଣାରୁଦ୍ଧରୁଦ୍ଧରୁ
କରୁଣାରୁଦ୍ଧରୁ
କରୁଣାରୁଦ୍ଧରୁ
କରୁଣାରୁଦ୍ଧରୁ
କରୁଣାରୁଦ୍ଧରୁ

The dark takes form
in the heart of the white
and reveals it.

PLATE 13

ପ୍ରାଣିଦିନରେ କିମ୍ବା କିମ୍ବା
କାହାରେ କିମ୍ବା କାହାରେ କାହାରେ
କାହାରେ କାହାରେ ।

ପ୍ରାଣିଦିନରେ କିମ୍ବା କିମ୍ବା
କାହାରେ କାହାରେ କାହାରେ ।

(କବିତା ପରିଚୟ)

The says' gains and losses
are lost to their sight
when they gaze at an unrevealed promise
gleaming out from the dark.

PLATE 14

ବିହୁତ ଭୂର ପ୍ରାଚୀଯିକାନ୍ତିର
ଏ କ୍ଷେତ୍ର କୁନ୍ତଳ ପ୍ରିତ୍ୟାରାମ
କରାରାମ ପରାମରିତାର
ଏହି କ୍ଷେତ୍ର ମାତ୍ର ଏହାର
କରାରାମ ୧୮୮୦ ॥
ରାଧାକୃତ୍ୟ

I have searched out the cave of the primitive
in my mind
with its etchings of animals,

PLATE 15

ଅନ୍ଧରେ କିମ୍ବା କିମ୍ବା କିମ୍ବା
କିମ୍ବା କିମ୍ବା କିମ୍ବା ।
କିମ୍ବା କିମ୍ବା କିମ୍ବା
କିମ୍ବା କିମ୍ବା ।

She is the woman ever strange to me
and yet I seem to know her..

PLATE 16

ଦୂରରେ ତା କାହାର ରୂପ
ମନ୍ଦିର ରୂପ ମରିବାରେ,
ଏବା କୃତିର ଏବାର ରୂପ
କରିବାରେ କରିବାରେ ॥

ଶକ୍ତିବିନ୍ଦୁ

Fragments of forms stored in the mind
combine in pictures at the magic touch
of art.

PLATE 17

ଜୀବନ ପ୍ରାର୍ଥନା ପ୍ରାଣ ପ୍ରଜ୍ଞା ହାତରେ
ଅନ୍ତରେ ଦେଖିଲୁଣ୍ଡା ଭାବୁର ବେଳିରେ ଅନ୍ତରେ
ଦୂରିତ କରିବାର ପାଇଁ । କିନ୍ତୁ ମାତ୍ର ଅର୍ଥର
ହାତ ପାଇବା ନିବ୍ରତ୍ତ । ଏବେ ଦୂରିତ କରିଲାଏ ॥

ଶରୀରରେ

Life began its dubious chapter
With an exaggeration of flesh.
The little man came to solve the doubt
from Creator's mind.

ବିଦ୍ୟାର ଅନ୍ତରାଳରୁ କୁଟୁମ୍ବର ପାତାକାଳ ରହି
ହେଲା କୁଳବୁନ୍ଦୁରେ ପାହିଲା ପରିପାତାରେ,
ଦିନର ପରିବାରରେ ଅନ୍ତରାଳ କୁଳବୁନ୍ଦୁ
ଶେଷିଲା ପାହିଲା କୁଳ ॥

The blocks of stolid stones
gagged Earth's voice
till the first flower came
and her meaning was freed.